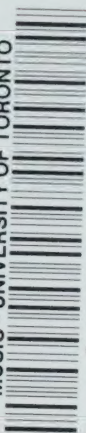


MUSIC - UNIVERSITY OF TORONTO



3 1761 04164 1952



Digitized by the Internet Archive
in 2021 with funding from
University of Toronto

786
N373 / COP. 2.
NOVELLO'S ORIGINAL OCTAVO EDITION.

34M

PRECIOSA

AN OPERA

COMPOSED BY

C. M. VON WEBER.

THE ENGLISH WORDS TRANSLATED FROM THE GERMAN VERSION OF C. O. STERNAU BY
THE REV. J. TROUTBECK.

Ent. Sta. Hall.

Price 1s. 6d.

LONDON: NOVELLO, EWER & CO.,
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON & CO.

10,282

28-8-62

1330.
14.12.45

EDITOR'S NOTE.

IN the present Edition the whole of the Music of the Opera has been included. It has been thought, however, that the work would be more generally useful in the cantata form. The condensed libretto by C. O. STERNAU has therefore been translated into English, in view of the performance of the work in the concert-room becoming usual.

Should it be desired to present the Opera on the stage, the original libretto must be substituted for that which is here printed.

PRECIOSA.

PERSONS REPRESENTED.

PRECIOSA, a Gipsy Maiden	..	..	..	..	..	..	<i>Soprano.</i>
DONNA CLARA, her Mother	}	..	..	..	..	..	<i>Spoken recitative.</i>
VIARDA, an aged Gipsy Woman							
CAPTAIN OF THE GIPSIES							
CHORUS OF SPANIARDS (with Solo Voices)	..	..	..	..	..	..	<i>S.A.T.B.</i>
CHORUS OF GIPSIES	..	..	..	..	..	..	<i>S.A.T.B.</i>

No. 1.—OVERTURE.

WHAT enlivens proud Madrid, and makes her
 thus with gladness ring?
 Do the princes, knights, and people, hail the
 young awaking spring?
 How the hearts of all with warm enthusiastic
 feelings beat!
 How they chatter, push, and drive, in ev'ry
 brilliant crowded street!
 It was but a gipsy-maiden, who the art of magic
 had,
 Who could make the fiery Spaniard soon be
 happy, soon be sad.
 "Preciosa, Preciosa," from the lips of all is
 heard,
 And her beauty is the theme of ev'ry song and
 ev'ry word.
 E'en the greatest in the kingdom on the maiden's
 glances wait:
 Don Francisco, Don Fernando, are rejoicing at
 the fate
 Which attracts her to their garden ere the capital
 she quits:
 At a feast to do her honour many a guest admiring
 sits:
 One alone, Francisco's son, the young Alonzo,
 stands apart;
 That they lose her on the morrow makes him
 heavy at the heart.
 Hark! the gipsies strike the cymbals, and the
 tambourine resounds!
 Preciosa comes, the fair one, and a crowd her
 path surrounds.

ACT I.

No. 2.—GIPSY MARCH.

No. 3.—CHORUS.

Hail, Preciosa, Queen of Beauty! On her brows
 a garland place;
 Let the voice of praise be sounding to her fair and
 sunny face!
 Hail! good fortune on thee shower!
 May'st thou know nor care nor sadness,
 Thou, enrich'd by Nature's dower!
 Crown her, sing her songs of gladness!

All men wonder, quite enchanted by the magic
 light which lies
 Deeply hidden in, and gleaming from, the maiden's
 dusky eyes:
 Till the mother of the gipsies, Viarda, smiling,
 said the words,
 "Preciosa, child, thy rhymes perchance might
 please the noble lords."
 "Yes, sweet rhymes now let her sing us, rhymes
 that tell of pleasures high,"
 Said Fernando, "pleasures found when on our
 mother's breast we lie."
 But Alonzo chid his friend, because he touch'd
 on joys of home,
 Joys which fill the heart, yet such as to an orphan
 cannot come.
 Preciosa stands alone, and from her eyelids start-
 ing, falls
 Many a tear, while vanish'd days of happy child-
 hood she recalls:

Then with glances full of sadness at Alonzo,
softly sings
Heartfelt rhymes, the while she touches her
guitar's clear-sounding strings.

No. 4.—MELODRAMA.

Preciosa.

Smiling sinks sweet eve around,
Songs of thankful joy resound,
Now, ere day gives place to night,
Households lovingly unite;
All things look for welcome rest,
Seeks the child its mother's breast.
But outside these happy bands,
Sad and lone, the orphan stands:
Her no loving heart awaits,
Every storm upon her beats:
She through life forsaken goes,
Or attended but by woes.
On a sudden, kind, yet grand,
Shews a friendly face at hand,
Throbs her tender heart to see
One who may her hero be;
All that she, in musing sweet,
Dreamt and hop'd some day to meet,
All for which she wept and pray'd,
He at last to her is made.
Yet can she no hope retain:
Speechless is her love, her pain,
Day by day his face to see,
Love him ever silently,
Part, and then forgotten be.
Scorn'd, proscrib'd, expell'd from home,
Friendless must the orphan roam;
Her the world no mercy shews,
Feeling but its selfish woes:
Whither shall the outcast fly?
Hopeless, madden'd, must she die?
No, for kindly blessed Art
Serves to cheer her wounded heart;
Music opes a golden door,
Winning her to weep no more;
Song assuages bitter grief,
Gives the storm-toss'd breast relief,
Dries the welling fount of tears,
Bids depart her cares and fears.

By her feelings overcome, on Viarda's breast the
maiden sinks,
Ev'ry guest, enraptur'd standing, on her song in
silence thinks.
Then exclaims the gipsy mother, when she marks
the working spell,
"Stay awhile, my Preciosa can your fortunes
truly tell."
Preciosa looks, his fortune in Alonzo's face to
seek:
"Trust me, all the lines I gaze on but of joy's
fulfilment speak."

Next, Fernando's hand she seizes, his extended
palm to scan:
"That which thou so long hast miss'd, to-day is
newly born again."
Don Alonzo ponders long upon the clear prophetic
word;
Don Fernando with a ring rewards the forecast
he has heard.
Then again the cymbals sounded, and the tam-
bourine was played;
For in dance by Preciosa must the day be brighter
made.

No. 5.—BALLET.

No. 5A.—MELODRAMA.

Preciosa.

The hour is come for us to take our leave.
The crown of flowers which love for me may
weave
The cruel hand of fate will pluck away;
Yet in your thoughts I fain awhile would stay.
I go, this crowded world once more to join.
I look around, no fatherland is mine,
And therefore for a moment let me find
A friendly shelter in remembrance kind.
Ye flowers, fit image of unspoken prayers,
In light ye bloom, ye die 'mid worldly cares;
Upon this breast prepare to meet your end.
The sunlight fades, and storms on me descend.
My heart, my grateful heart, will here remain;
Farewell, Madrid, good fortune still retain.

ACT II.

When at length the sounds are silent, there
appears, with solemn gait,
Don Contreras, of Police the head, a Minister of
State,
Saying, "Now begone, you gipsies, for the time is
quite run out,
During which it is permitted you to linger here-
about."
Then around their captain gather all the gipsies
in a ring,
And, by way of thanks and honour, all the
knights begin to fling
At the feet of Preciosa, fragrant bouquets, on the
sand;
Yet to one, to one alone, she reaches forth her
snowy hand.
'Tis Alonzo's gift of flowers which she seizes on
with joy,
Yes, Alonzo's, while the ready tear-drop trembles
in her eye.
Then once more she turns around, a last farewell
of all to take:
"Fare thee well, Madrid, we part, may joy thy
people ne'er forsake."

So they leave the city, farther, ever farther
marching on,
For the captain bids them follow till the forest-
depths are won,
Till the night descends from heaven upon the
weary earth below;
And the hunting-chorus echoes as the gipsies
onward go.

No. 6.—CHORUS OF GIPSIES.

The dells, the dells,
The green and shady dells,
Where echo dwells!
There sound both the horn and the hunting song
So gaily, the still forest-depths among.
Trara, Trara!

The night, the night,
The black and gloomy night!
Good friends, unite.
'The wolves for the prey are in hiding anear;
The bay of the hounds with affright they will hear,
Wauwau, wauwau.

The world, the world,
Our tent throughout the whole wide world
May be unfurl'd;
While singing we wander, the air is resounding;
Each note from the dark rocky vale is rebounding;
Hallo, hallo.

Then the captain grasps a hammer, smites it
thrice upon a stone:
"Up, my comrades, stay no longer in this forest
dark and lone.
"To Valencia let us journey, for her wines are
rich and rare;
"There is gold, too, for the seeking. Where is
Preciosa? Where?
Then to him one answered, "Captain, she has
slept not all the night,
"And is singing even now within the thicket out
of sight:
"Both Lorenzo and myself with horn and flute
her notes prolong:
"If thou hearken, thou thyself wilt hear the
lovely distant song."

No. 7.—SONG.

Preciosa.

Lonely am I now no longer,
For I see, in moonlight clear,
Sweet and mild, around me floating,
Thy beloved form appear.

What I ponder, what I aim at,
What I know of joy or pain;
Where I wander, where I linger,
Still wilt thou my heart retain.

Thou, that like the stars art shining,
Orbs that far above me roll,
Thou, so near, yet, ah! so distant,
Fillest all my longing soul.

All are listening, when among them on a sudden
there appears
One whom longing has constrain'd to follow, till
his love he hears.
"Don Alonzo!" "Preciosa!" from the lips of
each is heard.
By a deep and tender love the heart of each is
newly stirr'd.
"Follow me," then cries Alonzo, "be my wife,
and follow me:"
Preciosa answers, "Here I stay. Thy wife? It
may not be."
"Well, if me thou wilt not follow, I with thee
will gladly go;
"I will share thy weary journeys, till mine eyes
no brightness know."
By excess of joy impell'd, the maiden kiss'd him
on the brow.
Ah! a thousand-fold more sweet appears his reso-
lution now!
Don Francisco thinks his son is at the wars, is
gone to fight.
How a father's cares are trifled with by love's
imperious might!
Then a welcome greets Alonzo, and the captain
bids her go:
What it is to have such riches, Preciosa does not
know.

(A short pause.)

No. 8.—GIPSY MUSIC.

What a bustling! What a crowding! What a
sound of joyous song!
Preciosa's happy fortune gladdens all the gipsy
throng.
"Forwards, children," calls the captain, "to
Valencia let us go:
But of what has happen'd here I charge you see
let no one know."
All prepare themselves for marching; then, with
rhythmic song and tread,
Forth the band of gipsies wander, through the
world before them spread.

No. 9.—CHORUS OF GIPSIES.

The sun awakes,
His glory breaks
O'er valley and mountain side;
O morning breeze,
O scent of trees,
O sunbeam in splendour dyed.

With cheerful song
The world along
We go, and we ask not where !
From place to place
We onward pass,
Unfetter'd, and free from care.
We seek a star
That shines afar,
To it we direct our gaze.
Preciosa, see,
We follow thee,
And none ever doubts, or stays.

ACT III.

Near Valencia, at the castle which is Don Fernando's home,
See, what crowds of country people to a merry feast are come.
'Tis a peasant-wedding bids them all in play and dance to join ;
While in brightly shining goblets sparkles clear the kingly wine.
Don Eugenio is present, Don Fernando's noble son,
And with him the castle-steward, Pedro, full of mirth, looks on,
Limps about upon his wooden leg, and tells a hundred tales
Of the great retreat, and long on war's alarms and troubles dwells.
Dainty maidens, slender youths, with flowery garlands richly dight,
Jest and dally with each other, or engage in dances light.
Hark ! the castanets are clapping, patriotic is their call :
" Stay awhile now, youths and maidens, there begins the peasant-ball."

No. 10.—SPANISH NATIONAL DANCES.

ACT IV.

No. 10A.—GIPSY MARCH.

At the merry wedding-feast full soon the gipsy band is seen :
They had travell'd night and day through hollow vales and forests green.
On a mule, uplifted high, rode Preciosa, proud and glad ;
Don Alonzo at her side, but as a simple huntsman clad.
Don Eugenio beholds the maid, and fain would win the prize ;
Don Alonzo springs between them, jealous anger in his eyes ;
And the pair begin to fight, until the peasants standing round
Rush, and part them. Soon Alonzo in the castle-vault lies bound.

Preciosa, weeping, hastes to follow, hastes to seek her love,
But the captain cries, " I warn thee, from this place thou must not move."
From the nearest tree she tears a branch, as if to deal a blow
On the captain for his warning, when he straight-way turns to go.
And meanwhile within the castle Don Fernando tries to bribe
Viarda, pressing her to leave the place at once, with all the tribe.
But Alonzo tells his father, who has come there over night,
All his secret, asking pardon, pleading love's constraining might.
In the garden, beat of tambourine proclaims the parting nigh :
Knights and peasants all assemble, and unite in songs of joy ;
And they drink, and shout for gladness, till the stars above them shine ;
Hail to earth in all its beauty ! hail to love ! and hail to wine !

No. 11.—CHORUS.

The stars in their gladness are shining,
The darkness of life to dispel ;
They smile from the shadowy distance :
What light can their splendour excel ?
Like heaven is the earth also glowing,
With lamps that illumine the night ;
And they like the stars are inspiring
Our hearts with their festal delight.
But clearer than lamplight or starlight
The eyes of the lov'd one appear ;
No light that is earthly or heavenly
Is bright when her beauty is near.
We sing with tumultuous gladness,
For threefold the lights for us shine ;
This earth is to heaven surely changing ;
All hail unto love, unto wine !

Ever higher mounts the gladness, there is shouting, there is wine,
While unnumber'd hosts of stars in silver brightness earthward shine.
Don Fernando holds a feast, because a joyful day is come :
He for five-and-twenty years has known a happy married home.
So the trees are hung with lamps, from ev'ry bough they glitter bright ;
'Twas the castle-steward, Pedro, who prepar'd their festive light.
Then before the guests departed, once again 'twas counted meet
That a song from Preciosa should the festival complete.

No. 11A.—GIPSY MARCH.

No. 12.—MELODRAMA.

Preciosa.

Heaven! where am I? What is here?
 What the scenes which now appear?
 When this beauty meets mine eyes,
 Joyful hopes within me rise.
 Rooms that glow with festive light;
 Colonnades that glitter bright;
 These are visions I have seen,
 Dreams of things that once have been.

Donna Clara.

What so strangely moves me? say.

Preciosa.

Would I ne'er had seen the day.

Viarda.

Ev'ry word makes danger more.

Captain.

One word yet, and all is o'er.

Preciosa.

Up, and bid thy grief depart;
 Rouse thyself, thou troubled heart;
 Strings and voice, break forth, and still
 All the bitter pain I feel.
 Nay, I cannot, 'tis in vain,
 Cannot sing a parting strain;
 Though my voice the effort makes,
 Yet my bleeding heart, it breaks!

Donna Clara.

Unhappy one!

Preciosa.

Woe is me, ah! woe is me!
 Mine must ev'ry sorrow be;
 I by Fancy's self at last
 Into mere despair am cast;

Donna Clara.

Collect thyself, explain how——

Preciosa.

Fancy, who with kindly eye
 Rais'd me oft from earth on high,
 Me on magic arms upbore,
 Till I reach'd Hope's golden door;
 There for me a home appear'd,
 As by magic art uprear'd;
 All on which my heart did build,
 All was in my dream fulfill'd;
 For in vision I was press'd
 To my lov'd one's tender breast;
 There I found, my woes to end,
 Father, mother, and a friend.

Donna Clara.

What a vision!

Viarda.

It must be!

Captain.

Come, Preciosa.

Preciosa.

Call ye me?

Yea, I come. Farewell! Forgive!
 Here, yea here, I fain would live.

Captain.

Come, Preciosa. To Valencia!

Preciosa.

To Valencia!

Yea, and farther, ever farther!
 Quench'd is Fancy's fitful glow.
 As of old, my tears may flow;
 Sorrow-laden, forth I go.
 Well-lov'd places disappear,
 Winds my greetings backward bear;
 Breaks my heart—no friend is near.
 "Ever thine;" this word my last;
 Up, up, to Valencia haste!

The Gipsies.

To Valencia! let us haste!

To Valencia! is the cry, while Don Fernando's
 wife protests,
 "This young girl, so rich in virtue and in beauty,
 with me rests!"
 Viarda answers, "Nay, but by what title this fair
 maiden do ye claim?"
 Then with crafty smile approaches them the aged
 gipsy-dame:
 "For a great reward I promise to inform you how
 we found
 This same maiden in your country, while on
 travel we were bound.
 Sixteen years have pass'd since then; 'twas spring,
 'twas in the month of May;
 What her name is, what her kindred, let this cross
 which deck'd her say."
 With a gush of thankful joy sinks Don Fernando
 on the breast
 Of his child, and to the mother it is granted bliss
 to taste.
 "Preciosa, dearest daughter!" is the parents'
 heartfelt cry;
 Preciosa, full of rapture, is dissolv'd in tears of joy.
 Don Alonzo at the moment in the circle shows
 his face,
 And the parents, proud and happy, both their son
 and daughter bless.
 Loud the joyful chorus echoes, while the stars in
 glory shine:
 Hail, Preciosa, fairest maiden, for her brow a
 garland twine!

No. 13.—CHORUS.

Hail, Preciosa, Queen of Beauty! On her brows
 a garland place;
 Let the voice of praise be sounding to her fair and
 sunny face!
 Hail! good fortune on thee shower!
 May'st thou know nor care nor sadness,
 Thou, enrich'd by Nature's dower!
 Crown her, sing her songs of gladness!

Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, Triangle, Tambourine, Side Drum, Cymbals, and Strings.

Allegro moderato.

PIANO. ♩ = 92.

ff Str. & Wind. *p Bssn.* *ff Str. & Wind.*

Fl. Cl. & Bssn. *p* *pp Str.* *f*

tr *fp Cl. & Bssn. sustain.*

Fl. & Vl.

Musical score for Weber's "Preciosa," featuring piano and orchestral parts. The score is written in G major and 2/4 time. The piano part is in the left hand, and the orchestral parts are in the right hand. The score includes various dynamics, articulations, and instrument markings.

Dynamics and markings include: *f Tutti.*, *f Str. & Wind.*, *ten.*, *f Str.*, *p*, *dolce. Ob. & Hns. sustain.*, *Ft. Bssn. & Hns. sustain.*, *poco cres.*, and *tr.* (trills).

Instrument markings include: *Vl. & Fl.*, *Str. & Bssn.*, *Fl. & Vl.*, *Ob. & Hns.*, and *Ft. Bssn. & Hns.*.

The score is divided into six systems, each with a piano part and an orchestral part. The piano part features a variety of chords and melodic lines, while the orchestral part includes woodwinds, strings, and percussion.

First system of the musical score. It features a piano introduction with a treble and bass staff. The treble staff includes a trill (tr) and a dynamic marking of *p*. The bass staff has a dynamic marking of *Str.* (strings).

Second system of the musical score. It continues the piano introduction with a treble and bass staff. The treble staff has a dynamic marking of *Bssn.* (bassoon).

Third system of the musical score. It continues the piano introduction with a treble and bass staff. The treble staff has a dynamic marking of *dim.* (diminuendo) and *p*. The bass staff has a dynamic marking of *pp* (pianissimo).

(The Gipsy March is founded on a genuine Gipsy melody.)
Moderato, ma tutto ben marcato.

Fourth system of the musical score. It begins with a 2/4 time signature. The treble staff has a dynamic marking of *p*. The bass staff has a dynamic marking of *p* and *Cl. Bssn. & Hns.* (clarinet, bassoon, and horns).

Triangle, Tambourine, Side Dr. & Cymbals.

Fifth system of the musical score. It continues the Gipsy March with a treble and bass staff. The treble staff has a dynamic marking of *ten.* (tutti) and *Fl. & Ob.* (flute and oboe).

Sixth system of the musical score. It continues the Gipsy March with a treble and bass staff. The treble staff has a dynamic marking of *ten.* (tutti) and *Cl. Bssn. & Hns.* (clarinet, bassoon, and horns).

Fl. & Ob.

p Str. & Wind.

Wind.

p

Side Dr.

Allegro con fuoco.

ff Wind.

fp Str.

Timp.

f Tutti.

The musical score is arranged in six systems, each with a grand staff (treble and bass clef). The first system is marked 'Fl. & Ob.' and 'p Str. & Wind.'. The second system is marked 'Wind.'. The third system is marked 'p' and 'Side Dr.'. The fourth system is marked 'Allegro con fuoco.' and 'ff Wind.'. The fifth system is marked 'fp Str.'. The sixth system is marked 'f Tutti.'. The score includes various musical notations such as notes, rests, and dynamic markings.



VI.

p scherzando.

Str.

Cl. & Bsn. sustain.

Fl. & Cl.

p

Str.

Str.

p

cres.

f Tutti

8va

fz

fz

cres.

ff Wind sustain.

p Str.



First system of the musical score. The upper staff features a melodic line with eighth-note patterns and a trill. The lower staff provides harmonic support with chords. Dynamics include *f* (forte) for the strings and wind, and *fp* (fortissimo piano) for the strings. A *vl.* (violin) part is indicated in the upper right.

Second system of the musical score. The upper staff is marked *Fl. & Ob.* (Flute and Oboe) and *scherzando.* (playfully). The lower staff is marked *Str.* (Strings) and features a dense texture of chords. The tempo/mood is *scherzando.*

Third system of the musical score. The upper staff is marked *vl.* (violin). The lower staff is marked *dolce.* (softly) and *Str.* (Strings). The texture is more sparse, focusing on the string accompaniment.

Fourth system of the musical score. The upper staff is marked *Ob. & Hn.* (Oboe and Horn). The lower staff is marked *p* (piano) and *Str.* (Strings). The string part features a rhythmic pattern of eighth notes.

Fifth system of the musical score. The upper staff is marked *Fl.* (Flute). The lower staff continues the string accompaniment with a consistent eighth-note rhythm.

Sixth system of the musical score. The upper staff features a melodic line with a trill. The lower staff is marked *cres.* (crescendo) and features a dense texture of chords. The system concludes with a strong harmonic statement.

f *ff Tutti.*

8va...
Wind.

8va...
Wind.

Wind sustain.

ACT I.

"Hark! the gipsies strike the cymbals, and the tambourine resounds:
Preciosa comes, the fair one, and a crowd her path surrounds."

No. 2.

GIPSY MARCH.

(Behind the scenes.)

Moderato e ben marcato.

PIANO.

Triangle, Tambourine,
Side Dr. & Cymbals.

Cl. Bssn.
& Hns.

p

mf

pp

Allegro moderato.
(Orchestra.)

PIANO.

mf Str. 3 *Bssn. & Hns. sustain.*

Vl. & Fl. 3

The piano accompaniment consists of three systems of staves. The first system shows the right hand with a treble clef and a 3/4 time signature, and the left hand with a bass clef. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic foundation with chords and triplets. The second system continues the melodic and harmonic development, with the right hand playing a more active role. The third system shows the piano part concluding with sustained chords in the left hand and a final melodic flourish in the right hand.

SOPRANO

ALTO.

TENOR.

BASS.

f

Hail, Pre -
Heil, Pre -

fz Str. 3

Vl. & Fl.

The vocal section includes staves for Soprano, Alto, Tenor, and Bass. The Soprano and Tenor parts are mostly rests, while the Alto and Bass parts enter with the lyrics 'Hail, Pre -' and 'Heil, Pre -'. The piano accompaniment continues below the vocal staves, featuring a bass line with triplets and a right hand with chords and triplets. The tempo and dynamics are indicated by the markings 'Allegro moderato', 'mf', 'f', and 'fz'.

f

Queen of Beau - ty! On her brows a gar - land
 Preis der Schö - nen! Win - det Blu - men ihr zum

- cio - sa,
 - cio - sa,

On her brows a gar - land
 Win - det Blu - men ihr zum

f

Queen of Beau - ty! On her brows a gar - land
 Preis der Schö - nen! Win - det Blu - men ihr zum

- cio - sa,
 - cio - sa,

On her brows a gar - land
 Win - det Blu - men ihr zum

f Tutti.

place ; Let the voice of praise be . . sound - ing To her
 Kranz, las - set lau - - tes Lob er - tö - nen ih - rer

ff

place ; Let the voice of praise be sound - ing To her
 Kranz, las - set lau - - tes Lob er - tö - nen ih - rer

ff

place ; Let the voice . . of praise be sound - ing To her
 Kranz, las - set lau - - tes Lob er - tö - nen ih - rer

ff

place ; Let the voice of praise be sound - ing To her
 Kranz, las - set lau - - tes Lob er - tö - nen ih - rer

ff

fair and sun - ny face !
Schön - - heit Son - nen - glanz !

fair . . and sun - ny face !
Schön - - heit Son - nen - glanz !

fair and sun - ny face !
Schön - - heit Son - nen - glanz !

fair and sun - ny face !
Schön - - heit Son - nen - glanz !

ten.

f Str.

Hail ! Good for - tune on thee
Hoch, Pre - - cio - sa, sei be - - -

Hail ! Good for - tune on thee
Hoch, Pre - - cio - sa, sei be - - -

Hail ! Good for - tune on thee
Hoch, Pre - - cio - sa, sei be - - -

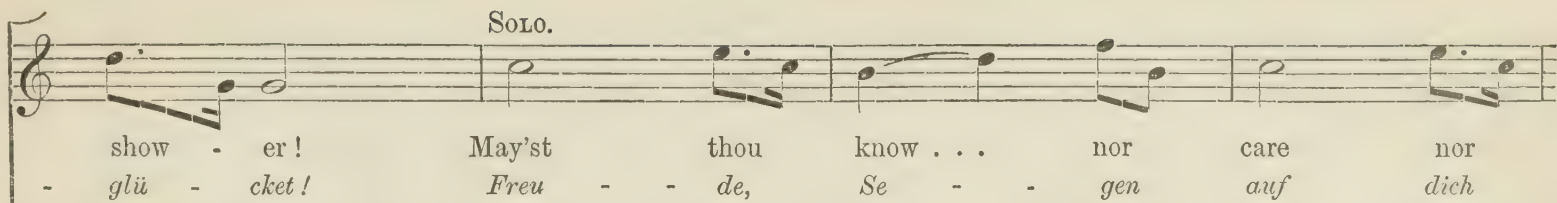
Hail ! Good for - tune on thee
Hoch, Pre - - cio - sa, sei be - - -

VL. & Fl.

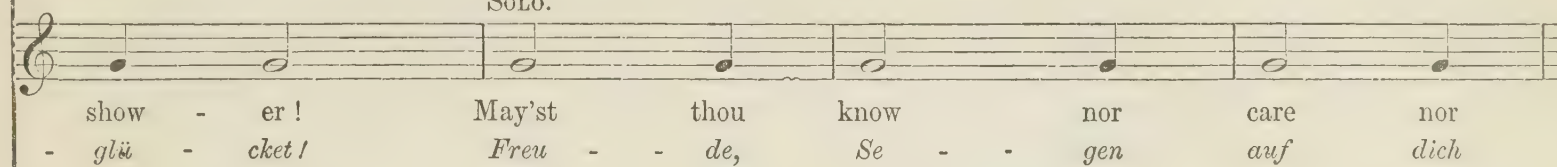
p

ten.

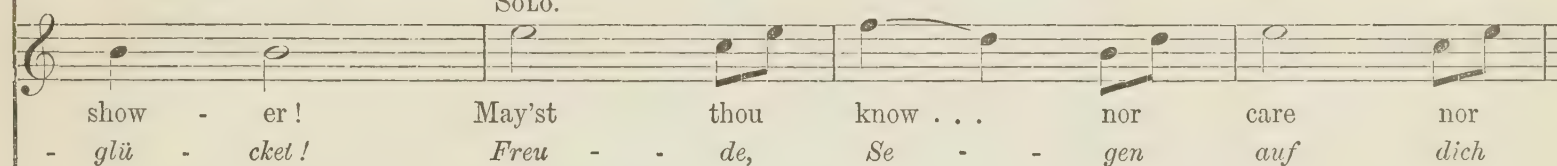
Solo.



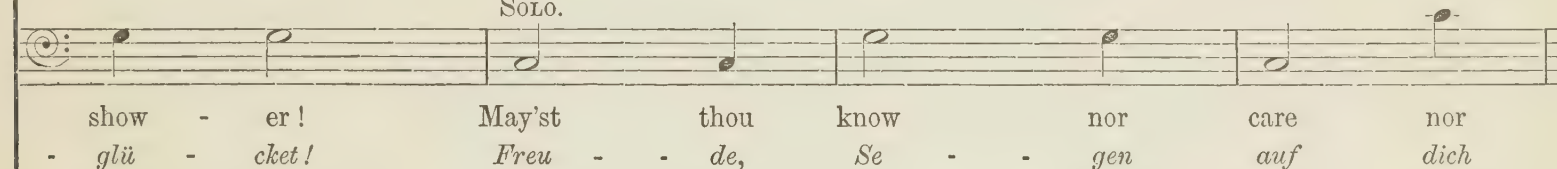
Solo.



Solo.



Solo.



Vi. tr

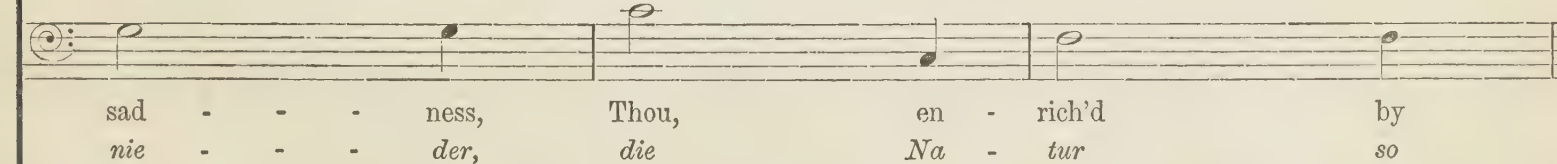
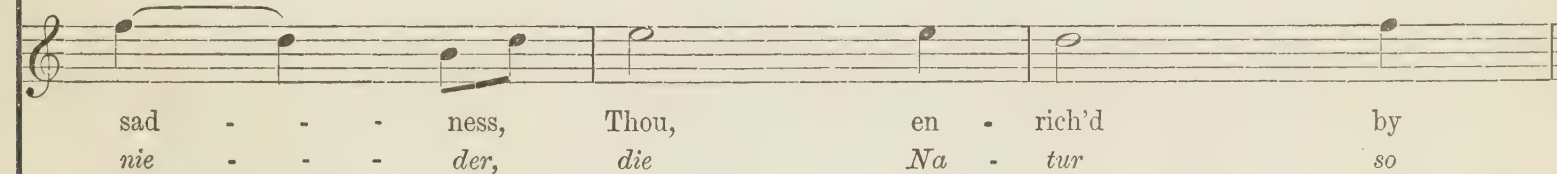
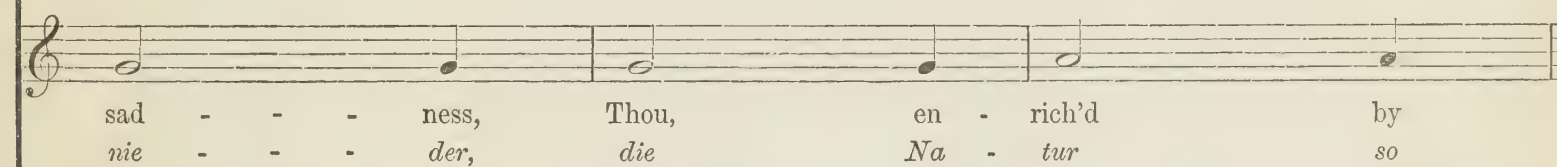
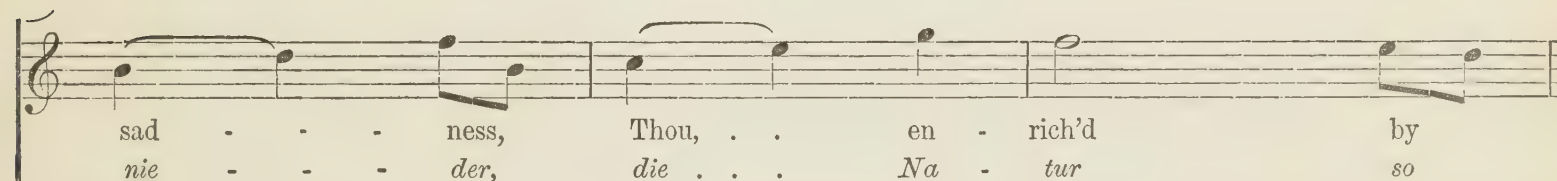
p

Str.

3

>

tr



CHORUS.

Na - - ture's dower, May'st thou . . know . . nor
 reich ge - schmückt! Freu - - de, . . Se - - gen

CHORUS.

Na - - ture's dower, May'st thou know nor
 reich ge - schmückt! Freu - - de, Se - - gen

CHORUS.

Na - - ture's dower, May'st thou know . . nor
 reich ge - schmückt! Freu - - de, Se - - gen

CHORUS.

Na - - ture's dower, May'st thou know nor
 reich ge - schmückt! Freu - - de, Se - - gen

tr

f Tutti.

care nor sad - - - ness, Thou, en - -
 auf dich nie - - - der, die . . Na - -

care nor sad - - - ness, Thou, en - -
 auf dich nie - - - der, die Na - -

care nor sad - - - ness, Thou, en - -
 auf dich nie - - - der, die Na - -

care nor sad - - - ness, Thou, en - -
 auf dich nie - - - der, die Na - -

tr

f

- rich'd by . . Na - - - ture's dower !
 - tur so . . reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

tr
ff Wind.

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Tutti.
 3

crown her, sing her songs of glad - - - - - ness, sing her songs of
schmückt sie, singt ihr Ju - bel - lie - - - - - der, singt ihr Ju - bel -

crown her, sing her songs of glad - - - - - ness, sing her songs of
schmückt sie, singt ihr Ju - bel - lie - - - - - der, singt ihr Ju - bel -

crown her, sing her songs of glad - - - - - ness, sing her songs of
schmückt sie, singt ihr Ju - bel - lie - - - - - der, singt ihr Ju - bel -

crown her, sing her songs of glad - - - - - ness, sing her songs of
schmückt sie, singt ihr Ju - bel - lie - - - - - der, singt ihr Ju - bel -

Wind. *ff Tutti. 3* *Wind.*

glad - - - - - ness, sing her songs of glad - - - - - ness!
lie - - - - - der, singt ihr Ju - bel - lie - - - - - der!

glad - - - - - ness, sing her songs of glad - - - - - ness!
lie - - - - - der, singt ihr Ju - bel - lie - - - - - der!

glad - - - - - ness, sing her songs of glad - - - - - ness!
lie - - - - - der, singt ihr Ju - bel - lie - - - - - der!

glad - - - - - ness, sing her songs of glad - - - - - ness!
lie - - - - - der, singt ihr Ju - bel - lie - - - - - der!

Tutti. *Wind.* *ff Tutti. 3*

"Then with glances full of sadness at Alonzo, softly sings
Heartfelt rhymes, the while she touches her guitar's clear-sounding strings."

No. 4.

MELODRAMA.—"SMILING SINKS SWEET EVE AROUND."

Flutes, Oboes, Clarinets, Bassoons, Horns, and Strings.

Allegretto.

PIANO. *f Str. pizz. Fl. Cl. & Bsn.* *p Str.* *f Str. & Wood.* *p Str.*

PRECIOSA.—Smiling sinks sweet eve around, Songs of thankful joy resound, Now, ere day gives place to night,
Lächelnd sinkt der Abend nieder, rings erschallen Jubellieder, alles jauchzt in froher Lust; und sich

Households lovingly unite; All things look for welcome rest, Seeks the child its mother's breast.
liebend zu vereinen, zählt das Vateraug' die Seinen, sucht das Kind der Mutter Brust.

f Str. & Wood.

p Str. *Bsn.*

But outside these happy bands
Sad and lone, the orphan stands :
Her no loving heart awaits,
*Aber aus dem Freudenkreise
einsam trauernd schleicht die Waise ;
sie vermisst kein fühlend Herz.*

Every storm upon her beats : She through
Allen Stürmen Preis ge - geben irrt ver -

ten. *pp Str.*

life forsaken goes, Or at - tended but by woes.
- lassen sie durch's Leben, in der Brust den tiefen Schmerz.

Adagio.

Allegro con anima e fuoco.

Cl. *p* *mf* *Ped.* *

Str. *p* *mf* *Ped.* *

Cl. *f* *Ped.* *

Str. *f* *Ped.* *

On a sudden, kind, yet grand,
Shews a friendly face at hand :
Da plötzlich hehr und mild
naht ihr des Freundes Bild :

Throbs her tender heart to
und mit ge - fühl - tern

Cl. *p* *ritard.* *p* *pp*

Str. *p* *ritard.* *p* *pp*

see One who may her hero be ;
Schlägen klopft ihm ihr Herz ent - ge - gen.

All that she, in musing sweet, Dreamt and hop'd some
Was sie in guten Stunden geträumt, gehofft, em -

Cl. *p* *pp*

Str. *p* *pp*

day to meet ; All for which she wept and pray'd, He at last to her is made.
pfunden, was sie entbehrt, beweint, in ihm ist es vereint !

Cl. *mf* *p* *Bssn. sustain.*

Str. *mf* *p* *Bssn. sustain.*

Cl. *p* *Ped.* *

Str. *p* *Ped.* *

Cl. *f* *Ped.* *

Str. *f* *Ped.* *

*Poco più lento.
dolce.*

Yet can she no hope retain :
Keine Hoffnung, die ihr bliebe !

Speechless is her love, her pain,
Namenlos ist ihre Liebe, unnenbar ist ihre Pein ! Ob.

Day by day his face to see,
Jeden Tag vor ihm sich zeigen, Fl.

Love him ever silently,
schweigend lieben, liebend schweigen, Fl.

Part, and then forgotten be.
scheiden, und vergessen sein !

Allegro.

Ver -

Scorn'd, proscrib'd, expell'd from home,
- schmäht, verbannt, ver - stossen,

Friendless must the orphan roam ;
folgt Sturm und Ungemach der Heimath-, Elternlosen auf allen Wegen nach.

Her the world no mercy shews,
Feeling but its selfish woes :
*Die Welt kennt nicht Erbarmen,
sie fühlt nur eig'ne Noth.*

Whither shall the outcast fly ? Hopeless, madden'd, must she die ?
Was bleibt der trostlos Armen ? Ver-zweiflung, Wahnsinn, Tod ?

Moderato grazioso.

Fl. *pp* *Str.*

Ped. *

a piacere.

Ped. * *Ped.*

No, for kindly blessed Art Serves to cheer her
wounded heart ; *Fl.*

*Nein! Hold lächelnd wie Aurore öffnest du die
gold'nen Thore der Verlass'nen,—heil'ge Kunst!*

pp *Hns. & Bsn. sustain.*

tr *Ped.* * *Ped.* *

Music opes a golden door,
Winning her to weep no more ;
*Sang und Saitenspiel ertönen,
sanfter rinnt der Strom der
Thränen in der Sonne deiner Gunst.*

Song assuages bitter grief,
Du erhebst das Leid zum Liede,
Fl.

Gives the storm-toss'd breast relief,
dir entblüht ein kurzer Friede,
mild in sturmbewegter Brust ;

Ped. *

Fl. *Vl.*

Ped. *

Dries the welling fount of tears,
Bids depart her cares and fears.

*und aus trüber Thränenquelle hebt melodisch sich
die Welle, labt den Schmerz,—wehmüth'ge Lust!*

Fl. *Vl.* *Ob.*

Str. pizz.

"Then again the cymbals sounded, and the tambourine was play'd ;
For in dance by Preciosa must the day be brighter made."

No. 5.

BALLET.

Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, and Strings.

Presto.

PIANO.

ff Str. & Hns. *ff Tutti.*

Str. & Wood.

ff Tutti. *Str. & Wood.*

Tutti. Wind sustain.

The musical score is written for piano and orchestra. It consists of six systems of music. The piano part is written in treble and bass staves with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked 'Presto.' The first system includes the piano part and an orchestral part for strings and horns, marked 'ff Str. & Hns.' and 'ff Tutti.' The second system includes the piano part and an orchestral part for strings and woodwinds, marked 'Str. & Wood.' The third system includes the piano part and an orchestral part for strings and woodwinds, marked 'ff Tutti.' and 'Str. & Wood.' The fourth system includes the piano part and an orchestral part for strings and woodwinds, marked 'ff Tutti.' and 'Str. & Wood.' The fifth system includes the piano part and an orchestral part for strings and woodwinds, marked 'Tutti. Wind sustain.' The sixth system includes the piano part and an orchestral part for strings and woodwinds, marked 'Tutti. Wind sustain.'

First system of the musical score, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).

Second system of the musical score, labeled *Hn. Solo.* and *p dolce.*. The treble staff shows a solo line for the Horn. The bass staff features a dense accompaniment of chords. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Third system of the musical score, labeled *Cl. Bssn. & Hn.*. The treble staff contains a solo line for the Clarinet, Bassoon, and Horn. The bass staff has a chordal accompaniment. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Fourth system of the musical score, labeled *Hn. Solo.* and *p dolce.*. The treble staff shows a solo line for the Horn. The bass staff features a dense accompaniment of chords. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Fifth system of the musical score, labeled *Cl. Bssn. & Hn.*. The treble staff contains a solo line for the Clarinet, Bassoon, and Horn. The bass staff has a chordal accompaniment. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Sixth system of the musical score, labeled *Fl. & Vl.* and *dolce.*. The treble staff shows a solo line for the Flute and Violin. The bass staff features a chordal accompaniment. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Hn.

Ped. * *Ped.* * *Ped.*

Wind.

* *Ped.* * *Ped.* *

Fl. & Vl.

dolce.

Ped. *

Hn.

Ped. * *Ped.* * *Ped.*

Wind.

* *Ped.* * *Ped.* *

ff Tutti.

Str. & Wood.

Ped. * *Ped.* *

First system of musical notation. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, while the lower staff (bass clef) provides a harmonic accompaniment with chords and single notes. The key signature has two sharps (F# and C#). The dynamic marking *ff* *Tutti.* is placed between the staves. The instruction *Str. & Wood.* is written at the end of the system.

Second system of musical notation. The upper staff continues the melodic line with various note values and rests. The lower staff continues the harmonic accompaniment. The key signature remains two sharps.

Third system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff provides a harmonic accompaniment. The dynamic marking *Tutti.* and the instruction *Wind sustain.* are placed between the staves.

Fourth system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff continues the harmonic accompaniment. The key signature remains two sharps.

Fifth system of musical notation. The upper staff continues the melodic line with slurs and accents. The lower staff continues the harmonic accompaniment. The key signature remains two sharps.

Sixth system of musical notation. The upper staff features a melodic line with slurs and accents. The lower staff continues the harmonic accompaniment. The instruction *8va* is written above the upper staff, indicating an octave shift. The system concludes with a double bar line.

(Same Score.)

PRECIOSA.

The hour is come for us to take our leave.
Die Stunde ruft, vorbei sind unsre Spiele!

Vivace assai.

PIANO. *ff Tutti.*

scherzando.

Wind.

p

cres.

The crown of flowers which love for me may weave
The cruel hand of Fate will pluck away ;
Yet in your thoughts I fain awhile would stay.
*Es schlingt die Huld um mich ein Blütenband ;
zerreißt es auch des Schicksals rauhe Hand—
gedenkt ihr mein, bin ich am schönen Ziele!*

I go, this crowded world once more to join.
Mein Nachen treibt im Weltgewühle, ich blick' um-

pp Str.

I look around, no fatherland is mine, And therefore for a moment let me find A friendly shelter in remembrance kind.
- her, mir lacht kein Vaterland : da sei der Augenblick ein tröstlich Pfand in der Erinn' rung freundlichem Asyle!

fp

Allegro con anima e fuoco.

Al.

p

mf

Str.

Ped.

ritard.

f

p

Ped.

Ye flowers, fit image of unspoken prayers,
In light ye bloom, ye die 'mid worldly cares :
Upon this breast prepare to meet your end.
Ihr Blumen, stiller Wünsche Bild,—
erblüht im Sonnenglanz, um in der Welt zu sterben,—
an diesem Busen weicht euch dem Verderben !

The sunlight fades, and storms on me descend.
Mich fasst der Sturm, und Licht und Sonne fliehet !

ff Str. & Wind.

My heart,
mein Herz,

my grateful heart, will here remain ; Farewell,
mein dankbar Herz bleibt hier zurück ! Leb' wohl,

Fl.
pp dolce.
Str.
Ped. *

Madrid, good fortune still retain.
Madrid, nie wende sich dein Glück !

f ff Tutti.

f ff Tutti.

f ff Tutti.

f ff Tutti.

ACT II.

"Till the night descends from heaven upon the weary earth below ;
And the hunting-chorus echoes as the gipsies onward go."

No. 6.

CHORUS OF GIPSIES.—"THE DELLS."

Piccolos, Clarinets, Bassoons, 4 Horns, Triangle, Tambourine, Side Drum, Cymbals, and Strings (also 4 Horns on the stage).

Moderato.

PIANO.

ff Str.

f

Picc.

Picc. & Cl.

Side Dr. & Triangle.

Ped. * *Ped.* *

SOPRANO.

ALTO.

TENOR.

BASS.

f

The dells, the
Im Wald, im

f

The dells, the
Im Wald, im

f

The dells, the
Im Wald, im

f

The dells, the
Im Wald, im

Picc. & Cl.

Str.

f Hns.

ppp (Hns. on the stage).

f

Echo.

Ped. * *Ped.* * *Ped.* *

The musical score is written for a vocal ensemble and piano accompaniment. It features three systems of vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment section. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

First System: The vocal staves sing the lyrics: "dells, the green and shad - y dells, the dells, where / Wald, im fri - schen grü - nen Wald, im Wald, wo's". The piano accompaniment includes markings for *Echo.*, *ppp*, *f*, *ppp*, and *f Wind.*

Second System: The vocal staves sing: "e - cho dwells, the dells, where e - cho dwells! / E - cho schallt, im Wald, wo's E - cho schallt,". The piano accompaniment includes markings for *Echo.* and *ppp*.

Third System: The vocal staves sing: "There sound both the horn and the hunt - ing song / da tö - net Ge - sang und der Hör - ner Klang". The piano accompaniment includes markings for *Picc.* and *Hns.*

So gai - ly, the still for - est-depts a - mong!
 so lus - tig den schwei - gen-den Forst ent - lang.

So gai - ly, the still for - est-depts a - mong!
 so lus - tig den schwei - gen-den Forst ent - lang.

So gai - ly, the still for - est-depts a - mong!
 so lus - tig den schwei - gen-den Forst ent - lang.

Str. & Wind.

Tra - ra, tra - ra, tra -
 Tra - ra, tra - ra, tra -

Tra - ra, tra - ra, tra -
 Tra - ra, tra - ra, tra -

Tra - ra, tra - ra, tra -
 Tra - ra, tra - ra, tra -

- ra, tra - ra, tra - ra!
 - ra, tra - ra, tra - ra!

The night, the
 Die Nacht, die

The night, the
 Die Nacht, die

The night, the
 Die Nacht, die

Echo. *ppp Hns. on the stage.* *f Hns. Orchestra.* *ppp Hns. on the stage.* *f*

night, the black and gloom - y night, the night ! Good
Nacht, die ra - ben - schwar - ze *Nacht,* die *Nacht !* Ge -

night, the black and gloom - y night, the night ! Good
Nacht, die ra - ben - schwar - ze *Nacht,* die *Nacht !* Ge -

night, the black and gloom - y night, the night ! Good
Nacht, die ra - ben - schwar - ze *Nacht,* die *Nacht !* Ge -

Echo. *ppp* *f* *ppp* *f* Wind.

friends, u - nite, u - nite to watch at night.
sel - len wacht, durch-wacht die schwar-ze Nacht.

friends, u - nite, u - nite to watch at night,
sel - len wacht, durch-wacht die schwar-ze Nacht.

friends, u - nite, u - nite to watch at night.
sel - len wacht, durch-wacht die schwar-ze Nacht.

Echo. *ppp* *f* *ppp*

The wolves for the prey are in hid - ing a - near ;
 Die Wöl - fe, sie lau - ern und sind uns nicht fern,

The wolves for the prey are in hid - ing a - near ;
 Die Wöl - fe, sie lau - ern und sind uns nicht fern,

The wolves for the prey are in hid - ing a - near ;
 Die Wöl - fe, sie lau - ern und sind uns nicht fern,

Picc. *Hns.*

The bay of the hounds with af-fright they will hear,
 Das Bel - len der Hun - de, sie hö - ren's nicht gern,

The bay of the hounds with af-fright they will hear,
 Das Bel - len der Hun - de, sie hö - ren's nicht gern,

The bay of the hounds with af-fright they will hear,
 Das Bel - len der Hun - de, sie hö - ren's nicht gern,

Str. & Wind

Wau - wau, wau - wau, wau - wau,
 Wau - wau, wau - wau, wau - wau,

Wau - wau, wau - wau, wau - wau,
 Wau - wau, wau - wau, wau - wau,

Wau - wau, wau - wau, wau - wau, wau - wau, wau - wau,
 Wau - wau, wau - wau, wau - wau, wau - wau, wau - wau,

- wau, wau-wau, wau-wau.
 wau, wau-wau, wau-wau.

- wau, wau-wau, wau-wau.
 wau, wau-wau, wau-wau.

- wau, wau-wau, wau-wau.
 wau, wau-wau, wau-wau.

Echo. *ppp Hns. on the stage.* *f* *Hns. Orchestra.* *ppp Hns. on the stage.* *f*

The world, the
 Die Welt, die

The world, the
 Die Welt, die

The world, the
 Die Welt, die

world, Welt, Our die tent through-out the whole wide world May ist

world, Welt, Our die gros - se wei - te Welt, die Welt May ist

world, Welt, Our die gros - se wei - te Welt, die Welt May ist

Echo. *ppp* *f* *ppp* *f* Wind.

be un - furl'd, through-out the whole wide world.
un - ser Zelt, die Welt ist un - ser Zelt!

be un - furl'd, through-out the whole wide world.
un - ser Zelt, die Welt ist un - ser Zelt!

be un - furl'd, through-out the whole wide world.
un - ser Zelt, die Welt ist un - ser Zelt!

Echo. *ppp* *f* *ppp*

While sing - ing we wan - der, the air is re - sound - ing;
Und wan - dern wir sin - gend, so schal - len die Lüf - te

While sing - ing we wan - der, the air is re - sound - ing;
Und wan - dern wir sin - gend, so schal - len die Lüf - te

While sing - ing we wan - der, the air is re - sound - ing;
Und wan - dern wir sin - gend, so schal - len die Lüf - te

Picc. *Hns.*

Each note from the dark rock - y vale is re - bound - ing ;
 die Wäl - der, die Thä - ler, die fel - si - gen Klüf - te.

Each note from the dark rock - y vale is re - bound - ing ;
 die Wäl - der, die Thä - ler, die fel - si - gen Klüf - te.

Each note from the dark rock - y vale is re - bound - ing ;
 die Wäl - der, die Thä - ler, die fel - si - gen Klüf - te.

Str. & Wind.

Hal - lo, hal - lo, hal - lo, hal - lo, hal - lo !
 Hal - lo, hal - lo, hal - lo, hal - lo, hal - lo !

Echo.
ppp Hns. on the stage.

"Both Lorenzo and myself with horn and flute her tones prolong;
If thou hearken, thou thyself wilt hear the lovely distant song."

No. 7.

SONG.—"LONELY AM I NOW NO LONGER."

Flute Solo and 4 Horns (behind the scenes), Strings (in the Orchestra).

Larghetto.

VOICE.

PIANO.

Larghetto.

Str. p.

PRECIOSA.

Lone - ly am I now no long - er, For I see, in moon - light clear, Sweet and mild, a -
 Ein - sam bin ich, nicht al - lei - ne, denn es schwebt ja, süß und mild, um mich her im

- round me float - ing, Thy be - lov - ed form ap - pear, .. thy be - lov - ed form ap - pear.
 Mon - den - schei - ne dein ge - lieb - tes theu - res Bild, .. dein ge - lieb - tes theu - res Bild.

dolce.

What I pon - der,
 Was ich den - ke,

Hns.

Str. & Hns.

What I aim at, What I know of Joy or pain; Where I wan - der, Where I lin - ger,
 was ich trei - be, zwi - schen Freu - de, Lust und Schmerz, wo ich wan - dle, wo ich blei - be,

Still wilt . . thou my heart re - tain, . . still wilt thou my heart re - tain. *Fl.*
 e - wig . . nur bei dir, mein Herz, . . e - wig nur bei dir, mein Herz. *a piacere.*

Thou, that like the stars art shin - ing, Orbs that far a - bove me roll,
 Un - er - reich - bar, wie die Ster - ne, Won - ne blin - kend wie ihr Glanz,

Fl.

Str. & Hns.

Ped. * *Ped.* * *Ped.* * *Ped.* *

Thou, so near, . . yet, ah! so dis - tant, Fill - est . . all my long - ing soul, . .
 bist du nah', . . doch ach! so fer - ne, fül - lest . . mir die See - le ganz, . .

Ped. * *Ped.* *

fill - est all . . my long - ing soul.
 fül - lest mir . . die See - le ganz.

tr. *Fl.*

Hns.

Ped. *

"Then a welcome greets Alonzo, and the captain bids her go:
What it is to have such riches, Preciosa does not know."

[A short pause.]

No. 8.

GIPSY-MUSIC.

(Behind the Scenes.)

Piccolos, Clarinets, Bassoons, Horns, Triangle, Tambourine, Side Drum, and Cymbals.

Vivace.
PIANO. *p Tutti.*

The musical score is written for a large ensemble of instruments: Piccolos, Clarinets, Bassoons, Horns, Triangle, Tambourine, Side Drum, and Cymbals. The score is in 2/4 time and consists of six systems of music. The first system is marked 'Vivace' and 'p Tutti'. The piano part is written in treble and bass staves, while the other instruments are represented by single staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a style typical of 19th-century musical notation, with a focus on melodic lines and harmonic support.

“All prepare themselves for marching ; then, with rhythmic song and tread,
Forth the band of gipsies wanders, through the world before them spread.”

No. 9.

CHORUS OF GIPSIES.—“THE SUN AWAKES.”

Moderato.

SOPRANO.  His glo - ry breaks O'er val - ley and mount - ain -
Mit ih - rer Pracht er - füllt sie die Ber - ge, das

ALTO.  His glo - ry breaks O'er val - ley and mount - ain -
Mit ih - rer Pracht er - füllt sie die Ber - ge, das

TENOR.  The sun a - wakes, his glo - ry breaks O'er val - ley and mount - ain -
Die Sonn' er - wacht ! Mit ih - rer Pracht er - füllt sie die Ber - ge, das

BASS.  The sun a - wakes, his glo - ry breaks O'er val - ley and mount - ain -
Die Sonn' er - wacht ! Mit ih - rer Pracht er - füllt sie die Ber - ge, das

PIANO.  *Moderato.*
f Orchestra, Str. & Wind.

- side, O scent of trees, O sun - beam in splen - dour
Thal! O Wal - des-duft, o gol - de - ner Son - nen -

- side, O scent of trees, O sun - beam in splen - dour
Thal! O Wal - des-duft, o gol - de - ner Son - nen -

- side, O scent of trees, O sun - beam in splen - dour
Thal! O Wal - des-duft, o gol - de - ner Son - nen -

- side, O morn - ing-breeze, O scent of trees, O sun - beam in splen - dour
Thal! O Mor - gen-luft, O Wal - des-duft, o gol - de - ner Son - nen -



dyed. the world a -
- strahl! die Welt ent -

dyed. the world a -
- strahl! die Welt ent -

dyed. With cheerful song the world a -
- strahl! Mit Sing und Sang die Welt ent -

dyed. With cheerful song the world a -
- strahl! Mit Sing und Sang die Welt ent -

Str. *f Str. & Wind.*

- long We go, and we ask . . not where!
- lang! wir fra - gen wo - her nicht, wo - hin?

- long We go, and we ask . . not where!
- lang! wir fra - gen wo - her nicht, wo - hin?

- long We go, and we ask . . not where!
- lang! wir fra - gen wo - her nicht, wo - hin?

- long We go, and we ask . . not where! From
- lang! wir fra - gen wo - her nicht, wo - hin? Es

we on - ward pass, Un - fet - ter'd, and free . . from
 von Ort zu Ort mit frei - em, mit fröh - li - chem

we on - ward pass, Un - fet - ter'd, and free . . from
 von Ort zu Ort mit frei - em, mit fröh - li - chem

we on - ward pass, Un - fet - ter'd, and free . . from
 von Ort zu Ort mit frei - em, mit fröh - li - chem

place to place we on - ward pass, Un - fet - ter'd, and free . . from
 treibt uns fort, von Ort zu Ort mit frei - em, mit fröh - li - chem

care.
 Sinn.

care.
 Sinn.

care.
 Sinn.

care.
 Sinn.

We seek a
 In Weit' und

We seek a
 In Weit' und

Str. *f Str. & Wind.*

that shines a - far, To it we di - rect . . . our
führt uns ein Stern; auf ihn nur ge - rich - tet den

star that shines a - far, To it we di - rect . . . our
Fern' führt uns ein Stern; auf ihn nur ge - rich - tet den

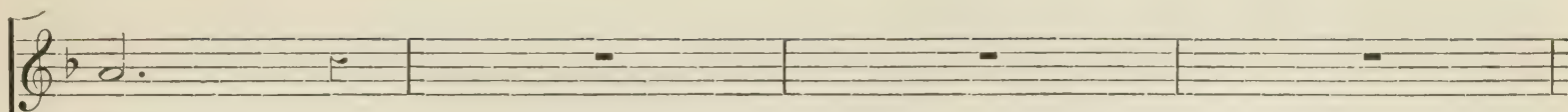
star that shines a - far, To it we di - rect . . . our
Fern' führt uns ein Stern; auf ihn nur ge - rich - tet den

gaze. We fol - low thee, and none ev - er doubts . . . or
Blick! dir fol - gen wir, und kein - er bleibt, kein - er zu -

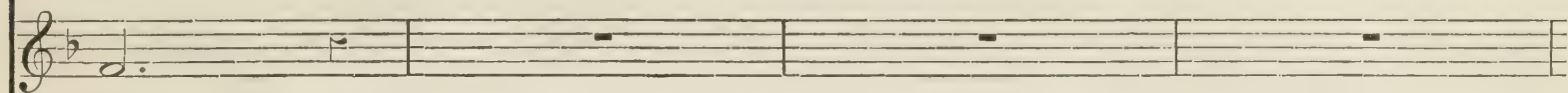
gaze. We fol - low thee, and none ev - er doubts . . . or
Blick! dir fol - gen wir, und kein - er bleibt, kein - er zu -

gaze. We fol - low thee, and none ev - er doubts . . . or
Blick! dir fol - gen wir, und kein - er bleibt, kein - er zu -

gaze. Pre - cio - sa, See, we fol - low thee, and none ev - er doubts, . . . or
Blick! Pre - cio - sa, dir, dir fol - gen wir, und kein - er bleibt, kein - er zu -



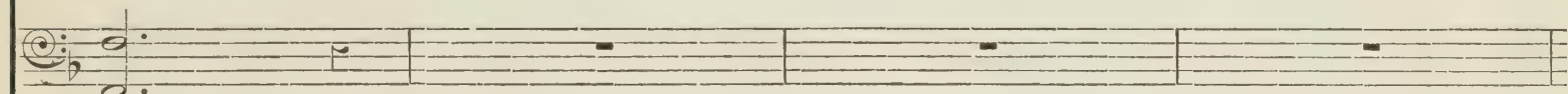
stays.
- rück.



stays.
- rück.



stays.
- rück.



stays.
- rück.



END OF THE SECOND ACT.

ACT III.

“Hark! the castanets are clapping, patriotic is their call :
Stay awhile now, youths and maidens, there begins the peasant-ball.”

No. 10.

BALLET.—SPANISH NATIONAL DANCES.

Flutes, Oboes, Clarinets, Bassoons, and Strings.

No. 1. *Allegro.*

PIANO. *mf* *Str. pizz.* *Ob. Cl. & Bsn.* *Tutti.*

Str. Ob. Cl. & Bsn.

ff Tutti.

poco a poco.

diminuendo. FINE.

No. 2.

Andante.

Fl. *f* *Str. arco.* *Str.*

Fl. *f* *Str.*

Str.

Fl. *f*

First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many beamed sixteenth notes. The lower staff (bass clef) contains a more rhythmic accompaniment. The key signature has one flat (B-flat). The dynamic marking *ff Str. & Wind.* is written above the lower staff.

Second system of musical notation. The upper staff is marked *Fl.* and contains a melodic line with triplets. The lower staff continues the accompaniment. The key signature remains one flat.

Third system of musical notation. The upper staff is marked *Fl.* and contains a melodic line. The lower staff is marked *f* and contains a rhythmic accompaniment. The key signature remains one flat.

Fourth system of musical notation. The upper staff contains a complex melodic line. The lower staff contains a rhythmic accompaniment. The dynamic marking *ff Str. & Wind.* is written above the lower staff. The key signature remains one flat.

Fifth system of musical notation. The upper staff is marked *Fl.* and contains a melodic line with triplets. The lower staff contains a rhythmic accompaniment. The key signature changes to two flats (B-flat and E-flat) at the end of the system.

No. 1 D.C. al Fine.

No. 3.

Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Timpani, and Strings.

Molto vivace.

Sixth system of musical notation. The upper staff contains a melodic line. The lower staff is marked *ff Tutti.* and contains a dense, rhythmic accompaniment. The time signature is 9/8. The key signature is two flats.

First system of the musical score. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p Str.* is present in the lower staff.

Second system of the musical score. The upper staff includes a *Fl.* (Flute) part. The lower staff continues the accompaniment. A dynamic marking of *f Tutti.* is present in the lower staff.

Third system of the musical score. The upper staff features a *Fl.* (Flute) part. The lower staff includes a *p* (piano) marking and a *Str. Ob. & Bssn. sustain.* (Strings, Oboe, and Bassoon sustain) instruction.

Fourth system of the musical score. The upper staff includes a *Fl. & Ob. Bssn.* (Flute, Oboe, and Bassoon) part. The lower staff features a *ff Str.* (fortissimo Strings) and a *ff Tutti.* (fortissimo Tutti) marking.

Fifth system of the musical score. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *p Str.* is present in the lower staff.

Sixth system of the musical score. The upper staff includes a *Fl.* (Flute) part. The lower staff continues the accompaniment. A dynamic marking of *f Tutti.* is present in the lower staff.

No. 1 D.C. al Fine.

ACT IV.

GIPSY MARCH.

(Behind the scenes.)

No. 10A

PIANO.

Moderato e ben marcato.

Triangle, Tambourine,
Side Dr. & Cymbals.

Cl. Bssn.
a Hns.

p

The musical score is written for Piano and consists of seven systems of music. The first system includes a tempo marking 'Moderato e ben marcato' and a list of instruments: Triangle, Tambourine, Side Dr. & Cymbals. The score is written for Piano, with a key signature of one sharp (F#) and a common time signature of 2/4. The music is characterized by a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The score includes various dynamic markings such as 'p' (piano), 'mf' (mezzo-forte), and 'pp' (pianissimo). The piece concludes with a final cadence in the seventh system.

“And they drink, and shout for gladness, till the stars above them shine :
Hail to earth in all its beauty ! hail to love ! and hail to wine ! ”

No. 11.

CHORUS.—“THE STARS IN THEIR GLADNESS.”

Allegro grazioso.

PIANO.

*p Str. Bsn. & Hns. sustain. * Ped. * Ped. **

*Ped. * Ped. Wind sustain. * Ped. * Ped. **

SOPRANO.

p

The stars in their glad - ness are shin - - - ing, The
Es blin - ken so lus - tig die Ster - - - ne in's

ALTO.

p

The stars in their glad - ness are shin - - - ing, The
Es blin - ken so lus - tig die Ster - - - ne in's

TENOR.

p

The stars in their glad - ness are shin - - - ing The
Es blin - ken so lus - tig die Ster - - - ne in's

BASS.

p

The stars in their glad - ness are shin - - - ing, The
Es blin - ken so lus - tig die Ster - - - ne in's

Fl. & Vl.

*Ped. * Ped. * Ped. **

dark - ness of life to dis - pel ; They smile from the shad - ow - y
Dun - kel des Le - bens hin - ein ; sie lä - cheln aus däm - mernder

dark - ness of life to dis - pel ; They smile from the shad - ow - y
Dun - kel des Le - bens hin - ein ; sie lä - cheln aus däm - mernder

dark - ness of life to dis - pel ; They smile from the shad - ow - y
Dun - kel des Le - bens hin - ein ; sie lä - cheln aus däm - mernder

dark - ness of life to dis - pel ; They smile from the shad - ow - y
Dun - kel des Le - bens hin - ein ; sie lä - cheln aus däm - mernder

*Ped. * Ped. * Ped. **

dis - - tance : What light can their splen - dour ex - cel ? Like
Fer - - ne und schlin - gen die fun - keln - den Reih'n. Die

dis - - tance : What light can their splen - dour ex - cel ? Like
Fer - - ne und schlin - gen die fun - keln - den Reih'n. Die

dis - - tance : What light can their splen - dour ex - cel ? Like
Fer - - ne und schlin - gen die fun - keln - den Reih'n. Die

dis - - tance : What light can their splen - dour ex - cel ? Like
Fer - - ne und schlin - gen die fun - keln - den Reih'n. Die

*Ped. * Ped. * Ped. * ff Tutti.*

heaven is the earth al - so glow - ing, With lamps that il - lu - mine the night ; And
Er - de, ver - wandelt zum Him - mel in bun - ter, in feu - ri - ger Pracht, durch -

heaven is the earth al - so glow - ing, With lamps that il - lu - mine the night ; And
Er - de, ver - wandelt zum Him - mel, in bun - ter, in feu - ri - ger Pracht, durch -

heaven is the earth al - so glow - ing, With lamps that il - lu - mine the night ; And
Er - de, ver - wandelt zum Him - mel, in bun - ter, in feu - ri - ger Pracht, durch -

heaven is the earth al - so glow - ing, With lamps that il - lu - mine the night ; And
Er - de, ver - wandelt zum Him - mel, in bun - ter, in feu - ri - ger Pracht, durch -

*Ped. **

they like the stars are in - spir - ing Our hearts with their fes - tal de - light. But
bli - tzet mit Strah - len - ge - wim - mel, die fröh - li - che fest - li - che Nacht. Doch

they like the stars are in - spir - ing Our hearts with their fes - tal de - light. But
bli - tzet mit Strah - len - ge - wim - mel, die fröh - li - che fest - li - che Nacht. Doch

they like the stars are in - spir - ing Our hearts with their fes - tal de - light. But
bli - tzet mit Strah - len - ge - wim - mel, die fröh - li - che fest - li - che Nacht, Doch

they like the stars are in - spir - ing Our hearts with their fes - tal de - light. But
bli - tzet mit Strah - len - ge - wim - mel, die fröh - li - che fest - li - che Nacht, Doch

*Wind. Ped. * Ped. **

clear - er than lamp - light or star - - light The eyes of the lov'd one ap -
 hel - ler als Lam - pen und Ster - - ne er - glän - zet fein Lieb - chens Ge -

clear - er than lamp - light or star - - light The eyes of the lov'd one ap -
 hel - ler als Lam - pen und Ster - - ne er - glän - zet fein Lieb - chens Ge -

clear - er than lamp - light or star - - light The eyes of the lov'd one ap -
 hel - ler als Lam - pen und Ster - - ne er - glän - zet fein Lieb - chens Ge -

clear - er than lamp - light or star - - light The eyes of the lov'd one ap -
 hel - ler als Lam - pen und Ster - - ne er - glän - zet fein Lieb - chens Ge -

VI. & Fl.

p *Wind sustain.*

Str. Ped. *Ped.* *Ped.* *Ped.*

- pear ; No light that is earth - ly or heaven - - ly Is
 - sicht, es schwin - det die Nä - he, die Fer - - ne vor

- pear ; No light that is earth - ly or heaven - - ly Is
 - sicht, es schwin - det die Nä - he, die Fer - - ne vor

- pear ; No light that is earth - ly or heaven - - ly Is
 - sicht, es schwin - det die Nä - he, die Fer - - ne vor

- pear ; No light that is earth - ly or heaven - - ly Is
 - sicht, es schwin - det die Nä - he, die Fer - - ne vor

Ped. *>* *** *Ped.* *** *Ped.* ***

bright when her beau - ty is near ; We sing with tu - mul - tu-ous glad - ness, For
sei - nem er - qui - cken-den Licht. *Wir ju - beln in fro - hem Ge - tüm - mel,* *uns*

bright when her beau - ty is near ; We sing with tu - mul - tu-ous glad - ness, For
sei - nem er - qui - cken-den Licht. *Wir ju - beln in fro - hem Ge - tüm - mel,* *uns*

bright when her beau - ty is near ; We sing with tu - mul - tu-ous glad - ness, For
sei - nem er - qui - cken-den Licht. *Wir ju - beln in fro - hem Ge - tüm - mel,* *uns*

bright when her beau - ty is near ; We sing with tu - mul - tu-ous glad - ness, For
sei - nem er - qui - cken-den Licht. *Wir ju - beln in fro - hem Ge - tüm - mel,* *uns*

Ped. * *Ped.* * *ff* *Tutti.*

three-fold the lights for us shine ; This earth is to heaven sure-ly chang - - ing ; All
leuch - tet ein drei - fa - cher Schein ; *es dreht sich die Er - de, der Him - - mel, es*

three-fold the lights for us shine ; This earth is to heaven sure-ly chang - - ing ; All
leuch - tet ein drei - fa - cher Schein ; *es dreht sich die Er - de, der Him - - mel, es*

three-fold the lights for us shine ; This earth is to heaven sure-ly chang - - ing ; All
leuch - tet ein drei - fa - cher Schein ; *es dreht sich die Er - de, der Him - - mel, es*

three-fold the lights for us shine ; This earth is to heaven sure-ly chang - - ing ; All
leuch - tet ein drei - fa - cher Schein ; *es dreht sich die Er - de, der Him - - mel, es*

Ped. * *Ped.* *Wind.* * *p* *Ped.* *Wind sustain.* * *Ped.* *

Vl. & Fl.

hail un-to love, un-to wine, All hail un-to love, un-to love, un-to wine, all
 le - be die Lie - be, der Wein, es le - be die Lie - be, die Lie-be, der Wein, es

hail un-to love, un-to wine, All hail, all hail un-to love, un-to love, un-to wine, all
 le - be die Lie - be, der Wein, es le - be, es le - be die Lie - be, die Lie-be, der Wein, es

hail un-to love, un-to wine, All hail un-to love, un-to love, un-to wine, all
 le - be die Lie - be, der Wein, es le - be die Lie - be, die Lie-be, der Wein, es

hail un-to love, un-to wine, All hail, all hail un-to love, un-to love, un-to wine, all
 le - be die Lie - be, der Wein, es le - be, es le - be die Lie - be, die Lie-be, der Wein, es

Ped. * *Ped.* * *ff* *Tutti.*

hail un-to love, and all hail un-to wine, all hail un-to love, and all hail unto wine.
 le - be die Lie - be, es le - be der Wein, es le - be die Lie - be, es le - be der Wein.

hail un-to love, and all hail un-to wine, all hail un-to love, and all hail unto wine.
 le - be die Lie - be, es le - be der Wein, es le - be die Lie - be, es le - be der Wein.

hail un-to love, and all hail un-to wine, all hail un-to love, and all hail unto wine.
 le - be die Lie - be, es le - be der Wein, es le - be die Lie - be, es le - be der Wein.

hail un-to love, and all hail un-to wine, all hail un-to love, and all hail unto wine.
 le - be die Lie - be, es le - be der Wein, es le - be die Lie - be, es le - be der Wein.

Ped. *

Ped. * *Ped.* * *Ped.* *

"Then before the guests departed, once again 'twas counted meet
That a song from Preciosa should the festival complete."

No. 11A.

GIPSY MARCH.

(Behind the scenes.)

Moderato e ben marcato.

PIANO.

Triangle, Tambourine,
Side Dr. & Cymbals.

Cl. Bssn.
Hns.

p

pp

mf

mf

pp

PRECIOSA.—Heaven! where am I? What is here?
What the scenes which now appear?
Gott, wo bin ich! Meinen Blicken,
welch' ein Schauspiel stellt sich dar!

When this beauty meets mine eyes,
Wird der Ahnung still Entzücken

Allegro.

PIANO. *ff Tutti.*

Joyful hopes within me rise.
mir auf einmal laut und wahr?

Rooms that glow with festive light;
Colonnades that glitter bright;
These are visions I have seen,
Diese glanz erfüllten Räume,
diese buntgeschmückten Reih'n,
es sind Bilder meiner Träume—aber

Dreams of things that once have been.
ach, sie bleiben Schein!

pp Fl. & Cl.

DONNA CLARA.
What so strangely moves me? Say.
vi. Was ergreift so wunderbar—

PRECIOSA.
Would I ne'er had seen the day!
Wür ich Armste nie geboren!

p

Fl.

Tnr.

Ob. Bssn. & Cello.

VIARDA.
Ev'ry word makes danger more.
Jedes Wort mehrt die Gefahr!

CAPTAIN.
One word yet, and all is o'er!
Eins nur, und sie ist verloren!

Maestoso.

pp

pp Str.

ff Str. & Wind.

PRECIOSA.
Up, and bid thy grief depart,
Auf! vergiss der eig'nen Leiden,

Rouse thyself, thou troubled heart,
fasse dich gequältes Herz!

Strings and voice, break forth, and still
All the bitter pain I feel.
Braust ihr Töne, rauscht ihr Saiten,
und betäubet meinen Schmerz!

fp Str.

Allegro.

ff Str. & Wind.

PRECIOSA.—Nay, I cannot, 'tis in vain,
Cannot sing a parting strain,
Though my voice the effort makes,
Yet my bleeding heart, it breaks!
Nein, ich kann, vermag es nicht!
Keinen Abschied kann ich singen!
Standhaft wollt' ich mich bezwingen—
Doch mein blutend Herz es bricht!

PRECIOSA.

Woe is me, ah! woe is me,
Mine must ev'ry sorrow be;
I by Fancy's self at last
Into mere despair am cast,
Weh' mir Armen!
Jeden Schmerz soll ich empfinden
selbst im Spiel der Phantasie
noch zuletzt Verzweiflung finden,

DONNA CLARA.

Collect thyself, explain, how—
Fasse dich, erkläre, wie—

PRECIOSA.

Fancy, who with kindly eye,
Scheinbar riss sie mit
Erbarmen oft mich aus dem

DONNA CLARA.—Unhappy one!
Unglücksel' ge!

Rais'd me oft from earth on high,
Staub empor, und trug mich auf

Me on magic arms upbore,
Till I reach'd Hope's golden door.
Wunderarmen zu der Hoffnung
gold'nem Thor; da stand mir die

There for me a home appear'd,
As by magic art uprear'd;
All on which my heart did build,
All was in my dream fulfill'd;
Heimath offen in dem
nächt'gen Zauberbild, und Erinner'ung,
Sehnsucht, Hoffen, Alles ward im

For in vision I was press'd
To my lov'd ones' tender breast;
Traum erfüllt; denn in meiner
Lieben Schoosse sah ich

There I found, my woes to end,
hier mich froh vereint, fand ich, ach, die Elternlose!

Father, mother, and a friend.

Vater, Mutter, und den Freund!

Allegro.

DONNA CLARA.—What a vision !
Welch ein Zufall !
 VIARDA.—It must be !
Jetzt ist's Zeit !

CAPTAIN.
 Come, Preciosa.
Komm, Preciosa.

PRECIOSA.—Call ye me ? Yea, I come.
Ruft ihr mir ? Ja, ich komme.

Farewell ! Forgive !
Lebt wohl ! Verzeiht !

Here, yea here, I fain would live
Meine Seele bleibt hier !

CAPTAIN.—Come, Preciosa !
Auf, Preciosa !

To Valencia !
Nach Valencia ! Vivace.

PRECIOSA.—To Valencia !
Nach Valencia !

Yea, and farther, ever farther !
 Quench'd is Fancy's fitful glow.
 As of old, my tears may flow ;
 Sorrow-laden, forth I go.
Ja, und weiter, immer weiter !
In den Fluthen löschen diese
Feuergluthen. Zu den Wellen mag die
Thräne sich gesellen, und so trag'
mein eigen Leid weit mich, weit !

Well-lov'd places disappear,
 Winds my greetings backward bear ;
 Breaks my heart—no friend is near.
Wie dann fern die Ufer schwinden—
mit den Winden folgen seine Grüsse nach—
Doch das Herz der Armen brach—Ewig

"Ever thine ;" this word my last ;
dein, ihr letztes Wort !

Up, up, to Valencia haste !
Auf denn, nach Valencia ! fort !

THE GIPSIES.
 To Valencia ! Let us haste !
Auf, nach Valencia ! fort !

" Loud the joyful chorus echoes, while the stars in glory shine :
Hail ! Preciosa, fairest maiden, for her brow a garland twine ! "

No. 13.

CHORUS.—" HAIL ! PRECIOSA."

Allegro moderato.
(Orchestra.)

PIANO.

mf Str. 3 *Bsn. & Hns. sustain.*

Vl. & Fl.

f Tutti.

SOPRANO

ALTO.

TENOR.

BASS.

Hail, Pre -
Heil, Pre -

Hail, Pre -
Heil, Pre -

Vl. & Fl.

fz Str. 3

The musical score is arranged in four systems. The first system features a piano accompaniment with a treble and bass staff, marked 'Allegro moderato. (Orchestra.)' and 'PIANO.'. The piano part includes a melody in the treble staff and a bass line in the bass staff, with a '3' indicating a triplet. The orchestra part is indicated by 'Vl. & Fl.' and 'mf Str. 3 Bsn. & Hns. sustain.'. The second system continues the piano and orchestra parts, with a 'f Tutti.' marking. The third system introduces the vocal soloists: Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts have lyrics 'Hail, Pre -' and 'Heil, Pre -'. The Tenor and Bass parts have lyrics 'Hail, Pre -' and 'Heil, Pre -'. The piano and orchestra parts continue. The fourth system continues the vocal and instrumental parts, with a 'fz Str. 3' marking.

f

Queen of Beau - ty! On her brows a gar - land
 Preis der Schö - nen! Win - det Blu - men ihr zum

- cio - sa, On her brows a gar - land
 - cio - sa, Win - det Blu - men ihr zum

f

Queen of Beau - ty! On her brows a gar - land
 Preis der Schö - nen! Win - det Blu - men ihr zum

- cio - sa, On her brows a gar - land
 - cio - sa, Win - det Blu - men ihr zum

f Tutti.

place ; Let the voice of praise be sound - ing To her
 Kranz, las - set lau - tes Lob er - tö - nen ih - rer

place ; Let the voice of praise be sound - ing To her
 Kranz, las - set lau - tes Lob er - tö - nen ih - rer

place ; Let the voice of praise be sound - ing To her
 Kranz, las - set lau - tes Lob er - tö - nen ih - rer

place ; Let the voice of praise be sound - ing To her
 Kranz, las - set lau - tes Lob er - tö - nen ih - rer

fair and sun - ny face !
Schön - - heit Son - nen - glanz !

fair . . and sun - ny face !
Schön - - heit Son - nen - glanz !

fair and sun - ny face !
Schön - - heit Son - nen - glanz !

fair and sun - ny face !
Schön - - heit Son - nen - glanz !

ten. *f* *Str.* 3 3 3

Hail ! Good for - tune on thee
Hoch, Pre - - cio - sa, sei be - - .

Hail ! Good for - tune on thee
Hoch, Pre - - cio - sa, sei be - - .

Hail ! Good for - tune on thee
Hoch, Pre - - cio - sa, sei be - - .

Hail ! Good for - tune on thee
Hoch, Pre - - cio - sa, sei be - - .

VL. & Fl. 3 *ten.* *p*

Solo.

show - er ! May'st thou know . . . nor care nor
 - glü - cket ! Freu - - de, Se - - gen auf dich

Solo.

show - er ! May'st thou know nor care nor
 - glü - cket ! Freu - - de, Se - - gen auf dich

Solo.

show - er ! May'st thou know . . . nor care nor
 - glü - cket ! Freu - - de, Se - - gen auf dich

Solo.

show - er ! May'st thou know nor care nor
 - glü - cket ! Freu - - de, Se - - gen auf dich

vi. tr

p *Str.*

sad - - - ness, Thou, . . en - rich'd by
 nie - - - der, die . . . Na - tur so

sad - - - ness, Thou, en - rich'd by
 nie - - - der, die Na - tur so

sad - - - ness, Thou, en - rich'd by
 nie - - - der, die Na - tur so

sad - - - ness, Thou, en - rich'd by
 nie - - - der, die Na - tur so

CHORUS.

Na - - ture's dower, May'st thou . . know . . nor
 reich ge - schmückt! Freu - - de, . . Se - - gen

CHORUS.

Na - - ture's dower, May'st thou know nor
 reich ge - schmückt! Freu - - de, Se - - gen

CHORUS.

Na - - ture's dower, May'st thou know . . nor
 reich ge - schmückt! Freu - - de, Se - - gen

CHORUS.

Na - - ture's dower, May'st thou know nor
 reich ge - schmückt! Freu - - de, Se - - gen

tr *tr* *f Tutti.*

care nor sad - - - ness, Thou, . . en - -
 auf dich nie - - - der, die . . Na - -

care nor sad - - - ness, Thou, en - -
 auf dich nie - - - der, die Na - -

care nor sad - - - ness, Thou, en - -
 auf dich nie - - - der, die Na - -

care nor sad - - - ness, Thou, en - -
 auf dich nie - - - der, die Na - -

tr *tr* *tr*

- rich'd by Na - - - ture's dower !
 - tur so . . reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

- rich'd by Na - - - ture's dower !
 - tur so reich ge - schmückt !

tr

ff Wind.

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Crown her, sing her songs of glad - ness,
 Schmückt sie, singt ihr Ju - bel - lie - der,

Tutti.

3

3

FINE.

INDEX.

No.		PAGE
1.	OVERTURE...	1
ACT I.		
2.	GIPSY MARCH	11
3.	CHORUS ...	12
	“Hail! Preciosa”	
	“Heil, Preciosa”	
4.	MELODRAMA	19
	“Smiling sinks sweet eve around”	
	“Lächelnd sinkt der Abend nieder”	
5.	BALLET ...	23
5A.	MELODRAMA	27
	“The hour is come”	
	“Die Stunde ruft”	
ACT II.		
6.	CHORUS OF GIPSIES...	29
	“The dells”	
	“Im Wald”	
7.	SONG ...	36
	“Lonely am I now no longer”	
	“Einsam bin ich, nicht alleine”	
8.	GIPSY MUSIC	38
9.	CHORUS OF GIPSIES...	39
	“The sun awakes”	
	“Die Sonn’ erwacht!”	
ACT III.		
10.	BALLET ...	44
	Spanish national dances	
ACT IV.		
10A.	GIPSY MARCH	48
11.	CHORUS ...	49
	“The stars in their gladness are shining”	
	“Es blinken so lustig die Sterne”	
11A.	GIPSY MARCH	55
12.	MELODRAMA	56
	“Heaven! where am I?”	
	“Gott, wo bin ich!”	
13.	CHORUS ...	59
	“Hail! Preciosa”	
	“Heil, Preciosa”	



M
1513
W4P72
1890z
c.1
MUSIC

Weber, Karl Maria Friedrich
Ernst, Freiherr von
[Preciosa. Piano-vocal
score. English & German]
Preciosa

UNIVERSITY OF TORONTO

EDWARD JOHNSON
MUSIC LIBRARY

